Music, Art and Poetry — 1911

...music, while ... also.

The story deals with a colored waif ... was found under the trees by ... and Mandie, and because of her ... to play under the trees she ... the scene ... a plantation in ... There are twenty-seven musical num... and there are 230 pages to the ...

NEW LYCEUM BUREAU.

What promises to be one of the leading lyceum bureaus in this country is the Harrison-Walton Lyceum Bureau, which has just been established with headquarters in New York and Chicago. The new amusement concern will open up avenues for colored singers and musicians who, in the past, have found the field narrow and their services not much in demand.

The first attraction to be presented will be an all star concert company, which will probably include Frank Fowler Brown, tenor; Marie Burton, soprano; Jean Kelley-Armstead, contralto; J. B. Mores, baritone; Henry Jeter, 'cellist, and Hazel Harrison, pianist. The company will open in the fall and tour the country, visiting the leading cities of the United States. Arrangements are also being made for the organization to appear at the leading colored colleges.

The lyceum bureau will have under its management several jubilee organizations which will give concerts at Chautauqua gatherings.

The members of the latest amusement firm are Richard B. Harrison, the well known reciter, and Lester A. Walton, managing and dramatic editor of The ...

IN DEFENSE OF RAGTIME.

Ragtime has a stanch champion in Phillip Greeley Clapp, instructor in music at Harvard. This form of melody which claims America as its home, has been meeting with rough usage of late at the hands of the scientists of the musical world. Prof. Ludwig Brummer of Berlin states that ragtime jars on the nerve centers and causes an irritation of the brain cells. Prof. Clapp makes a sweeping denial of such charge.

"Ragtime does not shatter the nerve centers, but it tends rather to put a pleasing effect upon the listener. The idea of it being immoral, too, is absurd. Music that is worthy of the name is not going to wear anybody out, and by this I don't intend to exclude ragtime. Ragtime is a form of music which is very characteristc of this country and cannot be neglected in any consideration of American music as a whole."

Isaac Hathaway, the race's foremost sculptor, is one of the busiest men in town. His studio is crowded with life-like busts of prominent men, such as Booker T. Washington, Richard Allen, W. E. B. DuBois, Frederick Douglass, Joe Gans and others, and he finds a ready market for them. The world will hear more of Mr. Hathaway, for he is ever on the upward trend as an artist and intellectual genius.

THE BLOOD-KOHLER MUSIC COMPANY CLOSES ITS DOORS.

Hastiness of Albert J. Dean Disrupts Firm.

By Sylvester Russell.

CHICAGO, ILL., SPECIAL.

The Blood-Koehler Music Company, which opened up in business with a flourish in the Randolph building, 145 North Clark street, several months ago, by Blood & Koehler, has permanently closed its doors. After the firm had secured the selling rights of DeKoven Thompson and Alfred Anderson's song "If I Forget," through the influence of Will Dorsey, leader and pianist at the Monogram theater, they at once set to work to branch out in business. When Edward H. Koehler, whose parents are wealthy, had sunk about $3,000 dollars into the enterprise, he pulled out and gave his share in the firm over to Albert J. Dean, a somewhat thrifty advertising manager. Will Dorsey, who had a studio of his own on South State street and who was already serving as arranger for the firm, was enticed by Mr. Blood to come into the company as a stockholder, as the only colored member in the enterprise. When the new firm was established the letterheads read as follows: Benjamin Blood, president; Edward H. Koehler, vice president; Will Dorsey, treasurer; Albert J. Dean, secretary, and one or two other names. Mr. Blood's honorable name and methods of doing business stood for credit, but in spite of the fact, it was intimated that Dean was trying to get control of the business and in some mysterious way had won Dorsey over from his good friend Blood as well as others, and fearing Blood, tried to force him out. It was also rumored that Dean intended to get control of the business and then force the colored man Dorsey out also. The new firm was poor; the stockholders had scarcely any income that did not belong to their creditors, even out of the large deals that were made for sales of "If I Forget," the company's only bread winner. When Messrs. Thompson and Anderson, owners of the copyright, heard rumors of what was coming off, DeKoven Thompson at once took Will Dorsey into his confidence regarding the contract, but could not convince him. Mr. Dorsey was so much wrapped up in the white man, Dean, who by his hypnotic power, overthrew everything, that he would not listen to the arguments of Thompson and Anderson, two men of his own race, whose positions prove their ability. Then the firm discovered that their contract with Thompson and Anderson had been misplaced. When Thompson and Anderson called for the contract, Messrs. Dean and Dorsey refused to give up the selling rights which held good on the same contract duplicate held by Thompson and Anderson, but their lawyer forced the firm to give over "If I Forget" within twenty-four hours. After Mr. Blood had been forced out of the firm, credit ceased and their creditors demanded their money and forced the company to close its doors. The Herald Rossiter Music Company has secured the selling rights of "If I Forget" from DeKoven Thompson and Alfred Anderson, and the demand of sales still continues to be large. I called in at the Rossiter office for an interview, and found the news to be authentic.

NEW INTEREST IN ART AND MUSIC

National Association Seeks to Enlarge Membership.

WILL SOON START CAMPAIGN.

New York Selected as Starting Point For Active Work Among the Members of the Various Clubs Holding Membership In the National Organization.

By CLEVELAND G. ALLEN.

New York.—The National Association of Colored Musical and Arts Clubs which was organized in Brooklyn in 1908, is planning a national campaign to create an awakening among colored musicians and artists. Realizing the advance the race is making along musical and artistic endeavors, this organization was formed to bring together the musicians and artists of the race in order to create greater interest among them for mutual betterment and to find out what is possible to accomplish along the lines of music, art and painting.

The National association in planning this campaign hopes to reach every musical and art club in the country and thus maintain a strong national organization. Since the organization of this National association among the colored musicians and artists much good has been done in stimulating greater individual effort on the part of members of the profession. Some of the best known members of the profession are working enthusiastically for the success of the movement.

The first fall meeting of the association will be held in New York early in October at the residence of Mrs. Harriet Gibbs Marshall, 240 West One Hundred and Thirty-fourth street, where applications for membership from musical and art clubs will be received. It is the desire of those interested to have a large number of clubs which have not joined the national body to do so at the coming meeting.

A national convention will be held annually in various sections of the country, where subjects bearing upon the work of the musician and artist will be discussed. Mrs. Harriet Gibbs Marshall, who was elected president of the National asso... of the most accomplish... ...ists of the race. She has attained an eminent place in the profession and has been constantly indentified with musical endeavor. She received her musical training at the Oberlin College Conservatory of Music, which is one of the best in the country.

Shortly after leaving the conservatory she started out on a musical career, finally going to Washington, where she became instructor of music in the public schools. While working in this capacity she saw the necessity of cultivating the artistic gifts of young men and women of the race and as a result established the Washington Conservatory of Music, which is the only school of its kind which seeks to give a purely musical and art education. The school has a national reputation, and some of the most noted men and women of the race constitute its faculty.

Speaking of the need of the National association, Mrs. Marshall says: "The great need of this organization is paramount. The movement is in keeping with the general musical advance. In order that colored artists may keep up with this advance such an association is necessary."

"The Carib" Successfully Produced at Motts' Pekin Theater.

What we might term another successful dramatic introductory took place last Monday week. "The Carib" is a three act drama and prologue by Terrevous L. Douglass. While this play does not quite come up to "Tallaboo," it is the second dramatic Negro play we have been able to fully indorse on its merits this season. This indicates that we are going some, but we must be willing to admit that we are amateurs. The prologue, which has too many scenes as a detriment to the unfolding of a simple story, and the crudeness of some of the literature, are only the marks of an unskilled practitioner, but in Mr. Douglass we have safely found the second best new playwright in the melodramatic field, close on to Mr. Harper and slightly more adapt than J. Lincoln Harris. The story, which is dated in the progress of the Civil War, is fully told on the programs, and only such comment as space will permit can be told in this column as instructive inspiration for the actors. Captain Durand, whose wife forsakes him for the love of a man whom he had befriended, leaving her husband and young son behind for this man, who changed his name to Langston, is the basis of a most pathetic story because of an unfaithful mother and wife. This man fell as a slave to her whose affections he had so erringly and regretfully fostered, adding that where she goes there he will follow. He grimly signed that she is the idol of his heart, and nothing in the world could be good enough for her. The best acting in the drama was the appearance of Charles Gilpin, the forsaken husband, and the boy child, seen in the prologue. In the drama this child had now grown to be a oung man, of age, in the person of Junius H. Sare, who was a handsome figure to look upon, but as a good amateur his acting paled in contrast with Mr. Gilpin. Terrevous L. Douglass, author of the play, in the title role of the seducer, excepting his tiptoe mannerism, in the early scenes, gave a very satisfactory performance. Beulah Ray White, as the lodging house mistress,

was the best actress in the cast when it come to naturalness, and Ada Cummings and Nettie Miller were both passably good. A. Childress, as the servant, gave a very creditable performance. Selina Breckenridge was capital as the girl in love with the grown-up son, and Morris Francis was capable in a small part, as were A. G. Barnett and Hazel Moxley. There are some pathetic scenes in the play leading up to the son's finding of his mother's seducer, after her death, who, after confessing, shoots himself. He was a West Indian, from the Bahama Islands, by birth, so this scene is admitted. The lines along the race problem were not neatly told. Others in the cast were Eunice Kersef, McCurdy Washington, Blanche Walters, Mamie Edmondson and Fanabell Wallace.

THE CLEF CLUB CONCERT

IN referring to the Clef Club Symphony Orchestra, which gave its fourth semi-annual concert at Manhattan Casino Thursday night, it can be said that the orchestra is one of the most unique musical organizations not only in the United States but in the world. Most likely some will think that this is giving the Clef Club too high a rating and will perhaps not regard such a statement seriously until the white press makes a similar assertion; nevertheless, recent investigations have brought to light that the Clef Club Symphony Orchestra is out of the ordinary in many respects.

While other symphony orchestras can be found possessing the ability to delightfully render musical numbers as did the Clef Club last Thursday evening, the capabilities of the musicians usually stop at playing mandolins, bandoris, 'cellos, pianos and other musical instruments; for they are not singers and dancers. Then there are artists who have no difficulty entertaining at singing and dancing, but they play no instruments. The members of the Clef Club Symphony Orchestra, however, play instruments as well as dance and sing.

Before a large and elegantly attired audience the Clef Club scored its usual success. Under the direction of James Reese Europe, assisted by William H. Tyers, this aggregation of versatile musicians produced melodious sounds which caused those in the audience to heartily applaud throughout the evening, convincing all present that they were well qualified to give a symphony concert at Carnegie Hall or Mendelssohn Hall, and before a critical audience.

The only criticism made of the program presented by the Clef Club Symphony Orchestra last Thursday evening was that it was too long, which point seems to have been well taken. To give an entertainment lasting from shortly after 8 o'clock until nearly midnight, despite the fact that all of the numbers were good, is a little too trying on an audience. This is particularly true when there is no intermission throughout the entire performance. It has been the aim of the Clef Club to always give the people full value for their money, and they have succeeded, but there is a saying to the effect that too much is as bad as not enough.

There are so many clever musicians singers and dancers in the Clef Club that an effort is made to give all an opportunity to participate in a concert; so aside from the symphony concert a vaudeville bill is also given. With such a wealth of talent the Clef Club would find it to its advantage if the symphony concert and the vaudeville performance were given separately in the future. Each is strong enough to stand without the other, and the move would please the public immensely.

The symphony concert was chuck full of pretty numbers and rendered in the usual able manner, showing that the musicians had not rehearsed the various pieces one week but several weeks. The most inspiring number of the evening was a march, written and dedicated to the proposed colored regiment of New York by James Reese Europe, called "The Strength of the Nation." The symphony orchestra was reinforced by a brass band under the direction of E. E. Thompson, and the musicians were compelled to play the march more than once. "Thoughts," by Will H. Dixon, "On Bended Knees," by Harry Burleigh, "Hula" and the "Lorraine Waltzes," both by James Reese Europe, were also excellently rendered. The "Lorraine Waltzes" were conducted by William H. Tyers, who, despite the instructions of his physician, got out of a sick bed to be present at the concert and assist in directing the orchestra. Mr. Tyers was seriously injured in an automobile accident a few days before the concert. He was given a rousing reception by the members of the Clef Club when he made his appearance.

Other numbers played by the Clef Club Symphony Orchestra were: "The Clef Club March," "Queentano," a Cuban intermezzo, by James M. Shaw; "Dance of the Marionettes," by Hugh Woodford and William H. Tyers; "Tout á Vous," "Panama," the latter composed by William H. Tyers; "In the Shadows" and the "Clef Club Chant."

The vaudeville bill was under the management of William Parquette of That Scand'less Trio, and contained some very entertaining sketches. William Robinson, formerly of Cooper and Robinson, and George Henry appeared in an act which was easily the headliner. They should form a team and go into vaudeville. Robinson, with his imaginary trombone, and Henry, with his little tin fife, furnished some pretty sweet music. Then they are both good dancers. If Henry and Robinson joined hands as a vaudeville team they would be one of the hits of the season.

Arthur Rhone and Emry B. Smith also gave an artistic performance, and Ed. J. Brown, Jesse B. Wilson, Harry E. Hill and William Carle, members of the Eureka Quartet, gave evidence of why the quartet is always in demand. Tom Bethel, fresh from England, with an English accent and English clothes, showed how the Britons sing a coon song, rendering "My Dusky Maid." Other numbers which contributed to the success of the vaudeville bill were: "That Mysterious Rag," James Hunt; "In All My Dreams I Dream of You," Henry Sales; "In De Evening," Joe Boyd; "Honey Man," William Patrick; "When Elephants Roost in Trees," Black Primrose; "My Hero," Ras Jones; "Alexander's Ragtime Band," the Ragtime Octet; "Another Rag," William Parquette; "That's Why They Call Me Shine," George W. Walker, Jr.; "You Can Never Catch Me There Again," Al Brown; "Mine," George Bennette; "Get Over Sal," Irving Williams; "The Harbor of Love," William F. Jackson.

Manhattan Casino presented an animated appearance with its beautiful decorations and hundreds of music-lovers fashionably attired in stunning costumes. Sprinkled here and there throughout the large audience were visitors who had come to New York with the express view of hearing the musical organization of which they had heard so much. After the concert E. E. Thompson's celebrated orchestra and the New Amsterdam Brass Band dispensed dance music to the delight of those personally interested in the terpsichorean art, and Old Sol was about to bid "Good morning" to Mother Earth when "Home Sweet Home" was played.

Each time I attend a performance of the Clef Club Symphony Orchestra I leave Manhattan Casino more deeply impressed with the idea that some day the organization is going to make the devotees of music in New York sit up and take notice, irrespective of whether they be colored or white; for there is really some class to the Clef Club.

A PRAISEWORTHY MOVEMENT

NEW YORK is to have a music school settlement conducted in the interest of colored citizens who, while desirous of becoming musicians, find it difficult to realize their ambition, due to their stringent financial condition. The proposed music school settlement will be established in West 53d street, and will be conducted on similar lines as an institution on the East Side.

The music settlement on the West Side, which will be conducted under the management of the Walton Kindergarten for Colored Children, will be supported by voluntary subscriptions, and it will be the chief aim of the management to appeal primarily to wage earners and their children who are ambitious to study music. The fee for individual half-hour lessons will be twenty-five cents. Harmony, sight singing, sight reading, ensemble, lectures and orchestra training will be taught free and obligatory for pupils of the graduate departments.

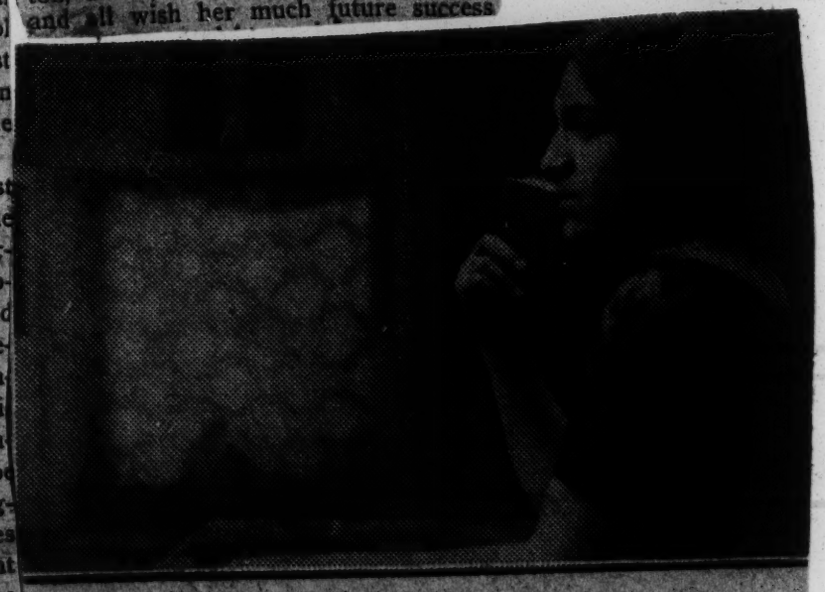
Two important meetings have been held recently by white and colored citizens interested in the movement. The first meeting was held May 11, and the second last Sunday. The Mary F. Walton Kindergarten for Colored Children, 208 W. 63d street, was the scene of both conferences. At Sunday's meeting the first annual patrons' subscription, amounting to $100, was made by Mrs. Francis Barton, sister of Col. Robert Gould Shaw.

Mr. George [illegible], Jr., the colored baritone-tenor, has an engagement to sing the tenor role in an oratorio at the Westminster Presbyterian church, white, at Grand Rapids.

GIVES SUCCESSFUL RECITALS

Mrs. Louise Alston Burleigh, whose poems have won much praise throughout the literary and artistic world, has given quite a number of successful recitals this summer. During August, Mrs. Burleigh was at Green Acre, Eliot, Me., where she was highly complimented by many college professors and lecturers from Harvard, Cornell and Yale. On September 4, she appeared with Harry Burleigh at Lake Mohony House, Lake Mohonk, N. Y., having a very exclusive audience. Among those present was a titled lady visiting this country from Edinburgh, Scotland. Her Ladyship was charmed with the poet and is planning to have her come to Scotland next year.

Beside her reading, Mrs. Burleigh is preparing to publish her first book, "Echoes From the Southland." This winter she will tour the South, reciting and singing the old Negro spirituals. Her work has been endorsed by some very prominent and influential people both here and abroad. She has been fortunate enough to secure several engagements in Europe for the spring of 1912. She has a magnetic and charming personality and deserves much credit for her splendid work. Although Mrs. Burleigh was born in Washington, D. C., New York is proud of her and all wish her much future success



LOUISE ALSTON BURLEIGH

Who Has Been Gaining Distinction as a Poet at Fashionable Summer Resorts.

Music, Art and Poetry — 1911

ANITA PATTI BROWN CAPTURES SOUTH

Now Called "A Bronzed Tetrazzini"—Music Festival in Atlanta, Ga., Great Success—Fisk Jubilee Singers Win New Laurels—Chorus of 100 Voices.

Chicago Defender

MAYOR WINN AND JUDGE CHANDLER HAVE PRI- & VATE BOX

Atlanta Constitution, Newspaper That Incites Riots, Praises Chicago Song Bird—Whole Southern Press Praises Her Marvelous Voice, But Refuses to Call Her Mrs. or Mme.

From the Atlanta Georgian and News.

The comparatively few white music lovers who attended the festival given by the Atlanta Colored Music Festival association at the Auditorium which closed Wednesday night, were fortunate beyond expectations. There were several soloists on the program whose voices are of unusual quality and who betrayed training apparently as complete and certainly as productive of results as many of the leading opera singers can boast. The concerts were indications of what education and technical preparation can produce from the naturally excellent vocal organs of the Negro, and though the singers seemed more at home in the folk songs of their race and in the simpler ballads with swing and melody, their excursions into the operatic and more ambitious field were marked by technical excellence and confidence, even though they may have lacked the feeling which comes only with long familiarity.

The quartet of male voices known as the Fisk Jubilee Singers was easily the most popular feature of the festival, having a matinee given over entirely to their songs and appearing once on the Wednesday night program, when repeated calls forced them to sing again and again. The leading tenor, J. W. Work, is really remarkable in his range, and in the sweetness and flexibility of his voice, and the others of the quartet are thorough masters of harmonious accompaniment. They are at their best in the swinging, ringing camp-meeting songs, "Couldn't Hear Nobody Pray," "Swing Low, Sweet Chariot," and kindred songs, though Work's solo part in a simple vocal setting of Schumann's "Traumerei" and the soft humming accompaniment of his fellows was really wonderful in its sweetness. They indulge in that style of music popularly known as "barber shop chords" and are fond of dwelling on plaintive "minors," and though these have been discarded by modern singers of the higher class, their effect is none the less beautiful. An evening with the Fisk Singers would be a welcome surprise to all who love pure melody and sweetness in music.

A Surprising Soprano.

The remarkable feature of the evening concert was the singing of Anita Patti Brown, a Chicago soprano, whose voice has volume, range and flexibility far beyond the average. Her first number was Meyerbeer's "Shadow Song," brimming over with trills and cadenzas and giving her excellent opportunity for coloratura singing, a phase of vocal fireworks now frowned upon by followers of fashion in music but which still serves to make Tetrazzini perhaps the most popular of all the prima donnas now before the public. The Negro singer proved her versatility, too, by the time- tried favorites, "S'wanee River" and "Comin' Thro' the Rye," and showed her remarkable distinctness in Page's humorous bit, "Three Little Chestnuts," in which every word was as clear as if spoken instead of sung. The applause of her singing was as vociferous in the balcony set apart for white persons as from the body of the Auditorium, and was well deserved.

With the exception of the singers mentioned there was nothing worthy of special note, though the entire program was surprisingly excellent to those unfamiliar with the development of musical education among the Negroes. The chorus of Atlanta voices revealed in its performance the lack of extended training, though there were times when the blending of the voices were exceptionally pleasing. The great sextet from "Lucia" on Wednesday evening was spoiled at intervals by the discordant and inharmonious notes of the baritone, though the beauty of the famous number was well brought out by the other voices when they had opportunity unmarred.

Taken as a whole, the Rev. H. H. Proctor, of the colored Congregational church, and his associates may well be proud of the success of their second festival. It was a revelation of the work which they are doing through the medium of the institutional church among the more ambi-

From the Atlanta Constitution.

But the crowning artistic triumph of the evening was the singing of Anita Patti Brown. She thrilled the audience and held them spellbound as she went from grave to gay. Her rendition of "Shadow Song" not only showed a voice of marvelously wide range, but also a soul of wonderful sympathy. She sings high C with ease and grace.

NINTH CAVALRY MILITARY BAND

Its Proficiency Due to Director Hammond's Careful Training.

NO QUESTION OF HIS ABILITY.

Christian Recorder 2-16-11

First Colored Bandmaster Appointed to Position In United States Army Has Proved His Worth as an Instructor—Commanding Officers and Men Proud of Him.

Fort Russell, Wyo.—The Ninth cavalry military band, now stationed here, is a first class organization which owes its success to the careful training of Wade H. Hammond, the first colored bandmaster appointed to instruct colored musicians in the United States army. Heretofore military bands, like colored troops, have been trained by white men. Mr. Hammond is an experiment, and he appears to have put all doubts to rest as to his ability to "deliver the goods." His success has been marvelous. The men under him have responded to his methods of teaching in a way which has excited the admiration of the commanding officers of the post.

Their skill and proficiency as performers have caused unstinted praise to be showered upon Director Hammond for his painstaking and intelligent instruction of the men committed to him for training. So entirely satisfactory is Director Hammond's work, not alone to his immediate commanding officer, but to the men who compose the Ninth cavalry band, that they have decided to make up a large fund to enable him to spend his furlough in Europe, where he will have an opportunity to study the methods of army bands and concert orchestras of the old world.

This is indeed a high compliment to the professional ability of this colored musical director. Hitherto this field has been monopolized almost entirely by white bandmasters, and they have not always been in thorough sympathy with the men under them. The success of this band disproves the oft repeated statement that colored men will not be led by colored officers in the army and that they are better led by white men.

Director Hammond's men seem to have responded more readily to his methods of instruction than the white officers commanding the post had expected, and the experiment of a colored bandmaster for a colored band has been shown to be such a howling success that other worthy and competent men ambitious to win honors and distinction in this branch of the military service of the United States will now have little difficulty in finding a market for their wares.

Colored bandmasters have flourished in Europe for years. Some of the best musicians in the world are black men. They are scattered all over Europe, South America, Brazil, Spain, the West Indies and France. Some of the best bands in the West Indies are led by black men, and the bands in Brazil, Porto Rico, old Spain and Cuba are some of them not only led by black men, but are largely composed of black men.

The first colored band in America to make a concert tour of Europe and the continent was the celebrated Frank Johnson's band of Philadelphia, which some sixty or seventy years ago went to England and by special command of Queen Victoria played before her majesty in Buckingham palace, winning great applause from its distinguished auditors. It subsequently toured continental Europe in concert, returning to this country flushed with honors and considerable cash.

The Ninth cavalry band is a comer; indeed, it has already arrived. The innate pride of its members will impel them now that the ice has been broken to strive to attain to the highest degree of excellency under the leadership of Mr. Hammond, who is so splendidly proving his worth to his race and breaking down the barriers of caste by his acknowledged ability as a first class instructor.

DIRECTOR W. H. HAMMOND.

One of the most picturesque figures at the meeting of the Welsh National Eisteddfod at Carmarthen was Miss Alice Longfellow, the daughter of the poet, and it was quite in the fitness of things that Miss Longfellow should meet S. Coleridge-Taylor, the Negro composer, who has been one of the musical adjudicators at the Eisteddfod, and whose musical setting of Longfellow's "Hiawatha" is by common consent destined for immortality.

NEGRO FOLK SONGS.

Sarah Pickens 3-18-11

Of the agents essential for human happiness, that express the heart so clearly, that exert a distinction of mind, that remind one so much of his duty and the love of that which is most sacred, none has fulfilled its mission more pleasingly than the influence of Negro Folk Song.

Negro Folk Songs, or plantation melodies, were the spiritual songs of the Negroes of this Southland of ours in the days of slavery. If we would know the age and origin of these plantation melodies, we must review the period when Negro slave labor was first utilized in the cultivation of unexplored and uncleared forests.

The roads are narrow and dusty. The woodland on either side is green and fragrant with the scent of flowers. Now we come to a broad field that has been recently ploughed. Its elevation gradually rises as far as the eye can reach. Half way up this field is placed a large, square, two-storied wooden structure with green blinds and huge white columns. At the rear of this house are scattered many log cabin, a crib, a barn and a small house.

Let us go a bit farther. Now the field is green and white as far as the eye can reach. Dotted here and there are squads of women, men and children picking the fleecy locks of "King Cotton." The crushed expression of their earnest faces are by no means lacking of the joy of the hearty strains sung by this band in the mirdday sun. Now they sing, "Bear in Mind Your Burdens in the Heat of the Day;" "'Tis the Good Old Ship of Zion," and "Swing Low, Sweet Chariot;" as at random, they mop their brows drenched with perspiration, you can hear them sing, "Bye and Bye, I'm Going to Lay Down My Heavy Load," or "I'm Rolling." When, at length, they feel forsaken and the cares of life are pressing on them, they burst forth suddenly and plead as if to rend the skies, "Steal Away," after which they turn to—"Rocks and Mountains, Don't Fall on Me."

Now the golden sun has sunk below the radiant western hills. They begin to retrace their steps homeward.

Bared feet, short shirts, loose shirts tight basques, straight short pants well-developed muscles and a few bared heads, present the appearance of those striking characters who gave to the world this imperishable form of music handed to us by tradition.

Much of the present enthusiasm over these old plantation melodies is due to the genius of the late Paul Lawrence Dunbar, our singer and poet. So attractive were his first writtings that he was soon recognized as the first American Negro who had demonstrated an innate distinction in literature.

While many others of his race have proven themselves proficient in music, oratory and some other arts, he is recognized as the only man of pure African blood and of American civilization to keep the Negro life by speaking of the beauty in nature and art of rendering it appropriate for song.

In fact, he has contributed so royally to American literature, that Negro folk literature, both song and verses, has made the strongest claim for the Negro in English literature that the Negro has ever made.

You may not all together agree with him, but you will hardly fail to enjoy his definition of life.

"A crust of bread and a corner to sleep in,
A minute to smile an hour to weep in,
A pint of joy to a peck of trouble,
Never a laugh but the moans come double."

And that is life.

Can you fail to realize the effect of Negro Folk Songs, when we hear them almost daily? Read verses of it in various periodicals, and even hear some of the old familiar sayings and songs from the very lips of some of these ante-bellum pilgrims. Can you hope to find the same modes of expression in these songs that happend in the days of slavery? Can you deny that they brought with them out of bondage the fundamental truths of religion? Who can say that they were heard to sing, "I've Been Redeemed!" "Been Washed in de Blood of de Lamb." Where was their belief in the divinity of Christ more clearly manifested than in the words, "Just Stand Right Still and Steady Yourself;" "I Know That My Redeemer Lives." Has confidence ever been better illustrated? Was their opinion of Satan's personality more emphatically spoked than in "Ole Satan Wears a Hypocrite's Shoe. If You Don't Mind He Gwine to Slip in on You?" Who is it that can reach the goal of life if they do not bear their burdens in the "Heat of the Day?" Who is it that would refuse to take refuge in the "Ship of Zion?" or I may ask, "Who does not want the chariot to swing low enough to relieve them in time of fatal agonies?

Then are we not "Rolling through an unfriendly world?" Do we always find our contemporaries to be congenial? Think of the consolation in the song, "Bye and Bye, I'm Goin to Lay Down My Heavy Load!" Name a child of God that does not feel that by and by he is not going to lay down his heavy load of cares and sorrows.

How would we feel if we never rested? Suppose our hearts did not rest after each beat.

When at length they rest, they will "Steal Away to Jesus," for after all we are "Weary Travelers Rolling through an Unfriendly World!"

Realizing the good results of music and the harmony thereof, we do not wonder at the influence of the graphophones upon the lower animals; the sweet strains of the piano and the voice that blends with it, not only as a reformer in the civilized world, but also bearing the relation of a sister agent in performing certain duties in the school, the church and the home.

The "Folk Songs" are beautiful in sentiment: the verses that expose the modes of life, and the traits of our people are found to be most beautiful.

Efforts are being made to give students such a love for these beautiful utterances of an enslaved and deeply religious race, that they might strive to gather up and preserve that emotional expression which is likely to be lost in the transitory period, through which the colored people are passing.

The educated Negro cannot sing the old songs as his fathers sang them. He may involve the higher and nobler music of his own, but these old spiritual songs, squeezed as they were, out of the hearts by the pressure of slavery, are a part of his history that we cannot afford to lose — breaking forth from bondage of that which could never be enslaved—the genius of a race.

You can talk about your anthem's and your airs and such,
And your modern singing that you think so rich,
But you ought to have heard us youngsters in the days now far away
A-singing of the old tunes, in the old-fashioned way.

O poor were the worth of the world,
if never a song were heard,
If the sting of grief had no relief and never a blast were stirred!
So long as the streams run down and as long as the robins trill
Let us; a merry air, sing in the face of ill.

—Morris Brown Students Paper.

Music, Art and Poetry—1911.

A GREAT MUSICAL WAVE

STRIKES THE "WINDY CITY" WITH MUCH FORCE

WEDDING "IN HIGH LIFE" A SURPRISE

Mme. Hackley to Give Retiring Recital Oct. 19—Problem has Been Solved to Make the Choral Study Club a Success.

Tribune 9-30-11

(By Cary B. Lewis.)

CHICAGO, Ill., Special.

The greatest musical wave in years is now coming over Chicago and it is heard on all sodes that it will most likely keep up during the winter season. On last Thursday night, th eWilliams Jubilee Singers gave their anual concert at the Quinn Chapel A. M. E. church, and not in years was there such a monster crowd to attend a musical.

It proved to be the best paid entertainment for several years. It was a high class affair and their solos, and more especially in their choruses rendered, they gave some beautiful harmony and melody. Every number was received with great enthusiasm and encores were demanded and the singers proved well worthy of the advance notices.

In the company are esdames Virginia Greene, Annis Hackley, Clara K. Williams and Hattie Hobbs. Messrs. G. L. Johnson, C. F. Williams, J. H. Johnson, J. S. Crabbe and C. P. Williams, managers.

On Monday night at Institutional church, Mrs. A. J. Carey, the wife of Dr. A. J. Carey, was the manager of the delightful musical given at Institutional church. Many of Chicago's talented musicians took part in the well arranged program and reflected great credit on the participants.

Renewed interest is also being aroused in the Choral Study Club. Mr. Pedro Tinsley, director of the club states that he expects to bring before the public this season some of the best talent securable, backed with one of the best trained choruses ever before a Chicago audience.

Lecture Recital.

This week, Mrs. Elnora Manson and Miss Ada Lou Mitchell will appear at Grace Presbyterian church in a lecture recital.

Mrs. Manson will render "Peer Gynt" (Ibsen). It is expected to be a notable affair among music lovers. A large number of tickets are sold and the recital is expected to open a new field in the work of art and music.

Madam Hackley.

The real big musical function of the season will be the retiring recital of Madam E. Azelia Hackley, which is to take place at Orchestra hall, Michigan avenue, on the leading boulevard of this city. This will be the first time that colored people have had this auditorium and it is the talk of the city.

Madam Hackley has been in Chicago for several weeks and during that time she organized a singing club, gave them valuable music lessons free and this has been highly endorsed.

It is being also remembered that it was Madam Hackley's scholarship that sent Mr. Clarence White, the violinist, abroad, and also Mr. Carl Diton, who has just returned from Germany. It is her missionary work among young deserving talent that is attracting attention of the Chicago people.

Mr. Cary B. Lewis, editor of the Illinois Chronicle, is managing Mrs. Hackley's concert and he is urging every club, minister and his congregation, music lover and the public at large to make the recital the biggest affair that has ever taken place in this city.

Tickets have been on sale at Rankin's and White's drug store, Thirty-sixth and State streets, and the advance purchases have been far beyond expectation. People have been crowding the drug store daily, looking over the chart and securing the best seats.

In the boxe swill be Miss Jane Adams, of the Hull house, Miss Wooley, of Douglass Center, Mr. and Mrs. Wm. Emanuel, Mr. Jesse Binga, Mrs. Grace Heart Hayman, Mrs. Lewis, Mr. R. J. Shaw, Editor Julius F. Taylor, Mr. and Mrs. B. F. Moseley, Mr. and Mrs. Edward Mead, Mrs. Easton, Mr. Alfred Anderson. Each of the above named persons will have separate boxes and only six more are left. Visitors are coming from several big cities and people from Peoria, Springfield, Evanston, Maywood, Glencoe, West Pullman, Gary, Wheaton, Harvey, and Elgin.

Frank P. George.

Following the Hackley recital, October 19, Mr. Frank P. George, one of the most widely and favorably known young men that has for the past seven years, presented to the Chicagoans talented young people and followed this with a dance, will present Miss St. Claire White, the violinist. Miss White is the young girl that won a silver, gold and diamond medal at the Chicago Conservatory of Music. In connection with the appearance of Miss White, other personages of musical ability will be on the program and a sketch by Mr. George.

Mr. Carl Diton, who has just returned from Germany, will also appear in Chicago some time before the fall and winter season is over. He is one of the finest artists in the country and will be given a warm welcome in the Windy City.

Madam Patti Brown, Madam Martha B. Anderson, Mrs. Marie Burton-Hyram are expected to make tours in the various parts of the country giving recitals. They represent the three leading soprano singers of Chicago and have big voices that have been cultured and experienced.

Chicago is taking on a double interest in the matter of musical events and this year will no doubt surpass all others. Madam Hackley will leave this week for West Virginia and Kentucky, but will return in time for her affair of October 19.

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Miss Williams is progressing nicely with her dental studies.

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Miss Ada Banks is at the Pekin this week doing vaudeville work.

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The Y. M. C. A. workers are full of fire, subscriptions are coming in.

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Miss Gladys Edwards and George Garner, Jr., are to appear in concert October 2.

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Miss Gertrude Jackson is still the pianist that accompanies most of the leading singers.

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Mr. Opal D. Cooper has made arrangements to travel with a quartet, doing Chautauqua work.

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Mrs. Edward Garel, of Chatham, Ont., is visiting Mr. and Mrs. John Paffelle, 3750 LaSalle street.

Miss Maude Roberts, a Chicago girl with a very sweet voice, left Monday to teach at Jackson, Tenn.

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Mr. Clarence Tisdale is in the city. He is one of the most delightful tenor singers now in Chicago.

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Miss Laura White, who taught in Missouri last year, will not teach this year, owing to the illness of her mother.

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The state has appropriated $100,000 for the new armory and the boys are anxious for their new home.

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It is reported that Mr. Kemper Harreld will be in the city soon to go to Atlanta Baptist college to teach.

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Chicago is blessed by the return of her able ministers, Drs. H. E. Stewart, W. D. Cook, D. P. Roberts and A. J. Covey.

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Provident Baptist church moved into their new home and promises to be one of the leading churches in the city.

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Mrs. A. M. Meriweather has returned to the city after a delightful visit with relatives and friends at Clarksville, Tenn.

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Miss Fannie Wise, late of the Pekin Stock company, is making a trip in Louisville, Cincinnati and other cities in the South.

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Miss Grace Clark, a charming Chicago girl, is being advised to take advance lessons in music. Miss Clark has an excellent voice.

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Mrs. Dorwin-Knapp has charge of the Institutional choir. She is quite a musician and is expecting to build up the choir at this church.

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Dr. Cook was gladly welcomed home, and the usual large number assembled at Quinn Sunday morning to listen to an able and soul stirring sermon.

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The officers of the Eighth Illinois are rounding the privates, and seeing to it that every man does his share of rifle practice on the range at Camp Logan.

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Friendship Baptist church purchased a beautiful building from a white congregation on the West Side, and is now one of the largest churches in the city.

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Madam Clara Hutchinson was the leadiny singer in "Tallaboo," that played at the Pekin so successfully. She will have the same part when the show returns.

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Rev. and Mrs. William D. Cook celebrated the twenty-fifth anniversary of their mariage at their home, 3362 Calumet avenue, Tuesday evening, September 26th.

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Mrs. Sadie Jones, of Little Rock, Ark., a musician of ability and experience, is in the city taking on some finishing touches at the Chicago Conservatory. Mrs. Jones expects to be here all winter.

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Miss Penny, a graduate of Lincoln Institute, Jefferson City, Mo., has been taking a special course at the Chicago University, left Thursday for Parsons, Kan., to accept a position in the city schools.

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Miss Boger, a very popular girl of this city, but whose home is at Aurora, Ill., is planning to give a musical and dance in November at Oakland Music hall. Miss BoBger plans to study at one of the conservatories of music in this city.

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Miss Hazel Harrison, possibly the greatest pianist of the race, will pass through the city of Chicago, en route to her trip abroad. She will be the guest of Mrs. Joseph Brent. On her return Miss Harrison will give a big recital in Chicago.

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At the musical festival on Monday night, those that took part on the program were Mrs. Dorwin-Knapp, Madam Marie Burton, Miss Grace Clark, Miss Gertrude Jackson, Leon Foster, Mr. Sissler, Mrs. Marion-Harris and Mr. Harrison Emanuel, the hit of the evening.

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Miss Alberta Bradford, of Winnipeg, Can., is in the city, stopping with Mrs. Randolph, 3254 Wabash avenue. Miss Bradford is quite musical and has made a special trip to Chicago to get her music on the market. She will remain in the city for the Hackley recital.

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Misses Trent and Haygood are two favorite nurses at Provident hospital, and members of the senior class. They are also musical and often on Friday nights, these two charming young girls form a munsical class and do some fine entertaining, assisted by their visiting friends in the city.

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An item of interest to the ladies concerning the Hackley retiring recital is that the singer will wear on October 19, a cornet gown designed and made by Miss Hattie Utley, one of Chicago's leading dressmakers. The gown proved such a surprise to Madam Hackley that she could not resist exhibiting it to show Chicago the work of one of its clever young women. The gown is pink Marquisette over messaline with tunic effect, the lace of which was brought from Paris by the Madam.

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Prof. Morris, who has been at Quinn chapel as the director of the choir, is planning to do some big things in music during the winter season. Quinn chapel led all the churches in the way of giving sacred concerts. The Chicago people will gladly welcome the time when Prof. Morris announces his fall musicals.

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There is some talk that J. Augustin Lawson, a graduate of Fisk musical department and of one of the big musical colleges in the East and now abroad, will on his return make a visit to Chicago. Joseph Douglass, the great violinist, of Washington, D. C., will pay Chicago a visit next summer for a musical recital.

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One of the greatest surprises of the week was the marriage of Miss Lovie Newton. Miss Newton is the charming daughter of Newton, the photographer, on State street. On last Tuesday night, the American Club, one of the youngest clubs of the Smart Set, gave Miss Newton a farewell party, she supposing to leave the next day or so for Wilberforce University, decided that married was far better than school life.

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Miss Alberta Booker, of Little Rock, Ark., is in the city, stopping with Madam Patti Brown, in Wabash avenue. Miss Booker is the daughter of Dr. Joseph Booker, president of the Arkansas Baptist college. She is a graduate of the musical department of that school, Atlanta Baptist college and has had one year at the Chicago College of Music and returns to take another. Miss Booker is a pianist of ability. She expects to study abroad after finishing in Chicago.

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Berean Baptist church celebrated its tenth anniversary with a large banquet in honor of the pastor, Dr. Wm. S. Bradden. Dr. Bradden came to Chicago ten years ago and took charge of Berean church, then a mere mission, conducted in a store in South State street. Dr. Bradden has proven to be a Moses to his flock; he led them into a beautiful brick church on Dearborn street, which he and the members helped to erect and it is all clear of indebtedness. Through his ardent and earnest efforts the membership has grown so rapidly that it was necessary to purchase a new site, and within a year a beautiful edifice will be erected. The churches are alive with interes now.

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Prof. Pedro Tinsley has at last solved the problem of making the affairs of the Choral Study Club [illegible] Prof. Tinsley has been earnestly laboring for the best interest of the club for the past ten years. It is the most popular musical club in the Northwest. It has given many musical entertainments that were exceedingly creditable and now he wishes that the club will have greater financial success. Following up the idea of white musicals that have been a success through advertising, he has decided to have a "press agent" to keep the club before the people and to systematically advertise all the concerts. He states that he expects the club will act unanimously upon the matter.